

VARIETY IN VELVETS

Colors and Designs New This Season.

WHOLE COSTUMES MADE OF IT.

Also Coats Ranging From Bolero to Redingote.

Increasing Evidence That Velvet is to Have a Conspicuous Place Among the Season's Materials—It Comes in Plaid and Checks and Striking Combinations of Lines—The New Cloths and Suitings Very Attractive and Some of Them Very Expensive—Paris Models Occasionally Marked by an Absence of Trimmings—Options Differ About Cost Lines—Braids Beautiful and Varied.

Presumably folk of modest incomes are to go clothed during the coming season, but a first hasty view of the new materials and trimmings suggests that small provision has been made for such a class. The showing of high class and expensive novelties is unprecedented and, naturally enough, these are the offerings which are most in evidence and which first catch the eye.

Behind them is a host of desirable things less costly but full of attractive possibilities, and, though luxurious extravagance in feminine dress takes another long stride forward this season, there never was a time when a woman could dress so well for a given amount of money as she can now, provided she knows how to make the most of her opportunities.

The best of the new cloths and suitings range in price from \$2 to \$4, with occasional soaring into prices far above these. At

is so soft and dull and harmonious that it gives almost a one tone impression.

Other delightful colorings are found in mixed suitings of exquisite quality, into whose pepper and salt surface fully a dozen colors and shades enter, though only on very close examination can one separate the color scheme into its component parts. Some very handsome novelties have grounds of this description with embroidered designs scattered over the surface.

For example, an extremely chic French model costume is made of such a mixture, whose many colors combine to give a soft grayish green effect, and at wide intervals over this surface are embroidered little nut brown circles filled in with a green much deeper than the tone of the material. Plain one tone surfaces also show embroidered designs in self tone or in contrasting color.

One successful class of French suitings as light in weight as a Henrietta cloth, but showing a fine twill cord, is particularly attractive in a dull deep blue with tiny embroidered leaves half green half deep violet set at three inch intervals. The same material in green with leaves of brown and deeper green is very effective. Then there are the finest of chiffon broadcloths embroidered in small set designs in self-color, and one house has exclusive designs of this class in which the embroidered figure is graded in size, growing larger toward one edge of the material. This cloth is, of course, extremely wide, and a skirt may be made crosswise of the cloth, the larger motifs of the embroidery falling at the skirt bottom.

Black and white and black and gray mixtures are many among the new suitings and obtain novelty through unusual effects

of velvet and with the happiest results in so far, of course, as velvet street costumes are concerned. One velvet has a mottled or pepper and salt ground combining many browns and blues and white, the whole so disposed as to form a shadowy stripe.

Even more effective is this same design in blues and greens and browns and white. A velvet ground suggesting a fine herring bone weave of black and light gray, with a line stripe of black, is shown in several designs, the difference consisting merely in the width of the black stripe, which varies in the different designs from a quarter inch to a three inch width.

effects introduced upon bolero or paletot. Such a model was much admired last week when exhibited by a Twenty-third street house, and the sketch of it printed here will give some idea of odd cape like velvet outer sleeves, which in combination with a little bolero gave a cape or pelerine air. There was a velvet bodice with the costume, but it was cut very low to show the under blouse of lace and its sleeves were puffs and frills of lace held by narrow bands of velvet. Very handsome buttons ornamented the coat fronts, but there was no other trimming save bands of the velvet. Such absence of intricate and elaborate

Wide, flat, stitched bands ran the full length of the coat on either side of the fronts and of the back, and three similar bands ran around the body, passing under the vertical bands. The highest of these horizontal bands was set just below the bust line, the lowest a short waist line, and all ended at each side of the front in rounded tabs held by handsome buttons. The coat collar and revers were of white cloth embroidered in steel and jet beads, and an inside waistcoat which showed but slightly was of antique oretone in soft faded colors and bold design.

Such waistcoats appear upon a number of smart but somewhat sombre models, to which they add a relieving note of color; and, although the idea was exploited last year and is consequently not new, it may attain more general favor than it did before.

The ideas of the various authoritative houses in Paris differ widely in the matter of coat lines, and it is hard to lay down any hard and fast rules for coat length or shape. The little semi-fitting paletot model, which may be described as a long Eton or a shortened pony coat, appears again and again among the best cloth models—usually adorned with braiding and furnished with embroidered waistcoat and collar, &c.

In fine black broadcloth, braided in black, this model is very chic, and one of the best models we have seen among the semi-tailored street costumes was of this description, with waistcoat, collar and sleeve finish of white broadcloth embroidered in dull blue and green and white beads.

This head trimming, by the way, as has been noted before in these columns, has taken a great hold upon the public fancy, or, more accurately speaking, has appealed to the great dressmakers and so has been forced upon the fashion lovers. Exquisite

usual thing some plaiting or fullness on the side fronts to break the severity of line and are frequently girdled or have girde-like braiding around sides and back.

Some of these coats extend only a few inches below the natural waist line, but follow this natural waist line. Other models show the semi-Empire line, as indicated by a slightly shortened waist line and a little basque below this line. Such a coat demands clever cutting and adjustment if it is to be becoming to the figure; but the makers have many devices for giving long front waist lines and yet retaining the shortened waist at sides and back.

An excellent example of such a coat will be found in the olive green cloth model sketched here—a Paquin model which is particularly successful. The coat fronts extend well below the waist in sharp points, but at the sides and back a little cloth girde defines a shortened waist line, and below this falls a short rippling basque.

The surplus finish of the coat fronts with the inner waistcoat line of braid is excellent, and the skirt of the model is especially chic, being cut circular and slashed

combines harmonious shades of green, brown and blue, shading from green on one edge, through brown to blue on the other edge, and this braid would trim effectively either plain material in one of the three colors or one of the many mixed suitings in which these three colors are incorporated. Passementeries are legion this fall and the embroidered chiffon bands and motifs, especially those in black, are wonderfully lovely. The jetted trimmings, too, are indescribably handsome, not merely the



BROWN CLOTH.

jet bands and heavy motifs, but big one justed floral garland and festoon designs embroidered in jet upon black tulle on net, and delicate as lace work in their trailing vines and blossoms.

Jetted laces as beautiful and fine are shown side by side with these jet appliques and there should certainly be some stunning black frocks this winter, though the snaky, all over paillette frocks of black are no longer chic. There are, however, countless paillette trimmings in all the fashionable colorings and handsome sables of lace, net, &c., embroidered in paillette lines, being noticeable among these filmy glittering robe patterns.

Handsome robes, the name being made to cover all partly made frock patterns, are offered in chiffon, silk, mouseline or other sheer stuff, combined with velvet or cloth and hand embroidered. A particularly chic example of such effect is furnished by a black robe displayed by a Broadway firm.

Marquise is the material—a firm, silky gauze somewhat resembling a fine gren-



GRAY VOILE.

dine, though more sheer and soft than that material. Bands and motifs of finest black broadcloth elaborately embroidered by hand trim the robe.

Lace robes, both in white and in black, are trimmed in embroidered cloth to match and there are lovely robes in chiffon voile or voile de soie, trimmed in taffeta braided with soutache.

Soutache braiding in the color of the braided surface and in dull gold, the two braids mingling in an ornate design with French knots embellishing open spaces in the design, has attractive possibilities.

A glint of gold appears in many of the new trimmings, though this not conspicuously a metallic season, and there are some very handsome dull gold laces and appliques.



THREE VELVET SUITS, ONE GREEN ELABORATELY BRAIDED, ONE OF BLACK AND ONE OF BLUE.

in wearing, so that they do not recall the suitings of similar color so generally worn in the spring. A majority of these mixtures are now soft, loose woven and slightly rough, and many of them show a mixed ground with fine line stripe or plaiding in black or in dull color. Black and white or black and gray goods of this class plaided by grouping of tiny broken checks in different sizes are liked by the French dress-makers.

Many new and pretty black and white or gray mixtures are found among the velvets, as well as among the woolens. Indeed, a large number of the smartest new fancy velvets suggest tweed or chevrot at a distance where the soft, velvety pile cannot be distinguished. Mixed black and white or black and gray surfaces plaided off by lines of black or of color are numerous among the new velvets, and every conceivable variation is rung upon the irregular stripe or plaid in black and white or black and gray.

The other color combinations common among the novelty woolens have also been faithfully reproduced by the manufacturers

Some of the brown and white check and plaid velvets are charming, and there are especially lovely combinations of brown and green and of wine reds and black in these costume velvets.

That velvet is to have a conspicuous place among the season's materials becomes increasingly evident as the season advances and the models from the famous French makers come into view. Whole costumes of velvet in all degrees of elegance are shown. Velvet separate coats and velvet costume coats combined with broadcloth or other material are popular, and velvet enters into a very large percentage of the trimming schemes.

All sorts of coat models are shown in the velvet costumes and a woman may safely choose any one of them from bolero to redingote, provided she consults the requirements of her figure and is careful in the matter of modish detail.

The freakish little coats and wraps so popular during the summer are finding repetition in velvets, and many of the models sent out by such men as Paquin and Beer have quaint little cape or pelerine

detail characterizes a majority of the handsome velvet street gowns and visiting gowns, the effect of the costume being wisely left to the exquisite quality of the velvet and of any lace used with it.

Exception to this ruling is made, however, in the case of soutache braiding, which is one of the emphasized features of the season and is frequently lavished upon the velvet street costume. A Russian green velvet pictured among the cuts illustrates this.

A very wide band of complicated soutache braiding, the braid exactly matching the velvet in color, ran round the plaided skirt. The short coat, fitted closely in the back and loosely in front, had a soutache waistcoat and collar finish, and the long, moderately large coat sleeve had two bands of braiding at the bottom and was elaborately embroidered on the outside above the elbow.

A third model was a wonderfully supple black velvet which was not panne, yet had a satiny flat pile suggesting panne. Here the coat was a long one, more than five-eighths length, and worn over a plain plaided skirt.

bits of color, often mere lines, are achieved by this means, and not only the specially embroidered motifs but the ready made bead trimmings are really lovely.

Bands, motifs, &c., embroidered in tiny steel and jet beads or in jet and gold beads on tulle or net are offered in innumerable designs, and all sorts and varieties of trimming in harmoniously combined colorings are represented among the bead trimmings, while if a frock demands some colorings not to be found among the ready made trimmings the dressmaker can readily find beads of the desired shade and have the embroidery done to order.

A jaunty little Francis model in bronze green cloth had waistcoat and collar of black satin cleverly embroidered in beads of bronze green shades combined with gold beads and jet beads. This coat was, by the way, another of the semi-little models twist pony and eton of which we have spoken before and was smartly braided in black.

Close fitting coats of hip length have a considerable vogue, though they are not universally becoming. They have as a

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HELIOTROPE CLOTH AND SOUTACHE

\$2.50 a yard there are novelty suitings of infinite variety, chevrons, serges, cloths and unclassifiable stuffs, all beautiful in quality and most of them beautiful in color and design.

The spectacular is not the rule in these high class woolens. On the contrary, the manufacturers have bent their energies toward subtleties of color and line, and the plaids, stripes, and mixtures which share the honors with plain broadcloths are triumphs of color blending and wearing.

Greens melt into browns, browns into blues. A half dozen colors and several shades of each color may be associated in one cloth, yet so perfectly are the colors blending so soft and unobtrusive are the shades, that not a glaring note is discernible and one does not know what to call the dominating tone of the goods.

The plaids, stripes, &c., are produced by this shading more often than by definite line, though an over line of some color or of black may stripe or bar the many toned surface and consequently the designs are so indefinite and shadowy that one often looks twice before deciding whether the material is really plaid or stripe.

Possibly if one were reckless enough to indulge in generalization one might say that green and brown combinations predominate in these novelty suitings, and there is no denying that these two colors are tremendously popular. However, blue and green are repeated almost as often, and the blue and green mixtures are so different a thing from the blue and green checks and plaids so familiar during recent seasons that the combination has all the effect of novelty.

The deep plum shades, wine reds, jacqueline reds, &c., are cleverly harmonized



GREEN CLOTH.

with greens and browns and blues and grays, or are plaided or striped in self shadings, with perhaps over lines of black. One charming line of French suitings, particularly light in weight and of smooth soft finish, has shaded stripes of two colors, blue and green, brown and green, wine and brown, so skilfully woven that it is almost impossible to tell where one color melts into the other. A satin finish narrow line of black overstripes this ground at two inch intervals, and the whole color scheme